

Cópia de
Manuscrito
Por

Sopranos

Massia em Si Bemol pelo Padre José Maurício Nunes Gomes

Andante

ky-ri-e e-le-i-son, ky-ri-e e-le-i-son, ky-ri-e e-le-i-son, Christe e-le-i-son, Christe e-le-i-son, Christe e-le-i-son.

111

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Qui in coe-lis es, Be-ne-di-ci-mus-te. A-do-ra-mus-te. Glo-ri-fi-ca-mus-te. Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. Do-mine De-us Rex coe-lestis De-us Pa-ter om-ni-po-tens. Domine Fi-li-u-mi-se-ni-te Je-su-Chri-ste Do-mine De-us Ag-nus De-i Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis. Qui se-des ad dex-te-ram Pa-tris mi-se-re-re no-bis. Qui am-tu so-lus San-ctus tu so-lus Do-mi-nus tu so-lus Al-tis-si-mus Je-su-Chri-ste Cum san-cto Spi-ri-tu, in-glo-ri-a De-i Pa-tris. Amen, A-men.

Credo

moderato ^{mod.} ~~a - men, a - - - - - men, a - men.~~

Pa-trem Pa-trem o-mni-po-ten-tem, fac-to-rem coe-li et ter-----

re-vi-si-bi-li-um omni-um, et in-vi-si-bi-li-um. Et in i-nu-m Domini-um

Je--sum Chri--stum Fi--lium De--i u--ni--ge-ni-tum. Et ex Pa-tre na--tum

an-te om-ni-a se-cu-la. De-us de De-o, lu-men de lu-mi-ne, De-us se-rum de De-o

ve-----re. Ge-ni-tum non fa-ctum. con-subs-tan-ti-a-lis Pa-tri: per-quam om-ni-a

fa--da sunt. Qui pro--ster nos ho-mines et propter no--stra iniqua et iniqua de-scen--

dit de - - - - - sen - dit de col - - - - - lis de col - - - - - lis.

Et in-car-

na---tus est de Spi-ri-tu San-cto ex Ma-ri-a vir-gi---ne:

Et Ho--mo fa-ctus et Ho--mo et ho-mo fa-ctus est.

Cru-ci-fi-xus Cru-ci-fi-xus e-Ti-am pro no-bis sub Pon-ti-

Pi-la-to pas-sus, pas-sus, et se-pul-

No 5 Bis *And. Moderato*

tus est. Et res-sur-re-xit Et res-sur-
 re-xit et res-sur-re-xit ter-ti-a di-e, se-cum ^{dim.} ~~seri-~~ptu-ras.
 et ad-scen-dit in col-lum se-det ad dex-te-ram
 Pa-tris Et i-te-rum ven-turus est cum glo-ri-a ju-di-ca-re vi-vos et
 mor-tu-os cujus re-gni non e-rit fi-nis Et solo in
 spi-ri-tu san-ctum Do-mi-num, et vi-ri-fi-can-tem: qui ex
 Pa-tre, Fi-li-o-que pro-ce-dit. Qui cum Pa-tre, et Fi-li-o
 si-mul ad-o-ra-tur, et con-glo-ri-fi-ca-tur: qui lo-
 cu-tus est per Pro-phe-tas. Et u-nam san-ctam cat-ho-li-cam et a-po-sto-li-cam Ec-cle-si-
 am. Con-fi-te-or u-num ba-ptis-ma in re-mis-si-o-nem pec-ca-to-rum.
 Et ex-pe-cto re-sur-rec-ti-o-nem mor-tu-
 rum. Et vi-tam ven-tu-ri sae-culi a-men. A-men A-men A-

men. A---men A---men. **Sanctus**

San-ctus San-ctus San-ctus San-ctus Do--mi-nus De--us Bar-ba-th.

Ple-misunt coe-li et ter-----ra glo-ri-a tu-a Ho-san-na in ex-cel-sis in ex-cel-sis.

Benedictus

Be-ne--di--ctus qui ve-nit in no-mi-ne

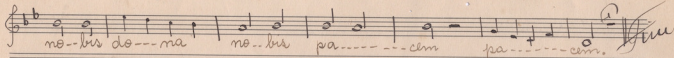
Do-mi-ni in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis Ho-san-na in ex-cel-sis in ex-cel-sis in ex-cel-sis.

Agnus Dei

Andante

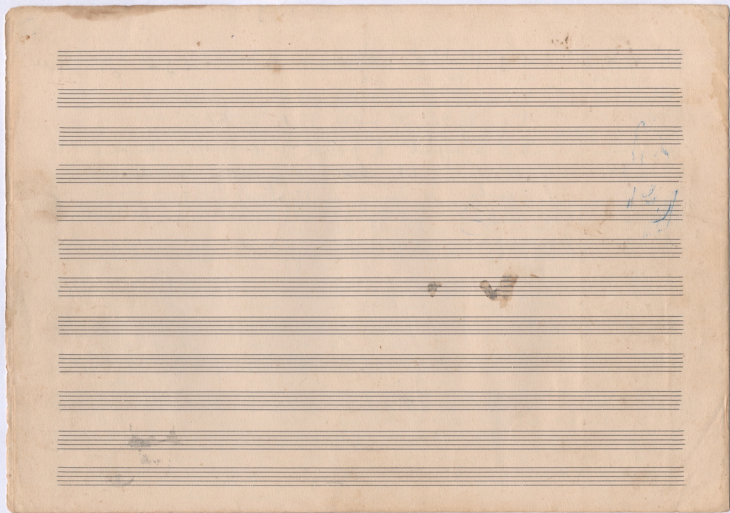
A-gnus De--i qui tol--lis pec--ca-ta mun-di

mi-se-re-re no--bis A-gnus De--i qui tol--lis pec--ca-ta mun-di mi-se-re-re no--bis A-gnus De--i qui tol--lis pec--ca-ta mun-di do--na



Quem canta esta missa, santa cantal-a.

Não é difícil. É preciso compreender, antes de
tudo, a delicadeza, a subtilidade que se
evola de suas multiplas melodias



Chri-stum Fi-li-um De-i u-ni-ge-ni-tum Et ex Pa-tre na-tum ante omnia
se-cu-la Deum de De-o, lu-men de lu-mi-ne, De-um ve-rum de De-o ve-
ge-ni-tum non fa-ctum con-substan-ti-alem Pa-tri per quem omni-a fa-cta sunt. Qui
pro-pter nos ho-mi-nes et pro-pter nos-tros sal-va-re nos
lis de coe-li-
am pro no-bis sub Pon-ti-fi-ca-to Pi-la-to pas-sus pas-
sus et se-pul-tus est Cru-ci-fi-xus Cru-ci-fi-xus e-ti-
am pro-no-bis sub Pon-ti-o Pi-la-to pas-sus
pas-sus, et se-pul-tus est Et re-sur-
re-xit et resur-re-xit ter-ti-a di-e, se-cun-dum scrip-tu-ras et ad
scen-dit in ce-lum se-det a-dex-ter-am Pa-tris et i-ter-am ven-
tu-rus est cum glo-ri-a ju-di-ca-re vi-vos vi-ros et mor-tu-os cu-jus re-gni non

No 4

e-rit li-a--mis.
 et si-ri-fi-can---tem
 pha-tas. Et u-nam san-ctam e-tho-li-can et a-po-sto-li-cam coe-li et ter-ori-um ba-
 ptis-ma in re-mis-si-o-nem pec-ca-to-rum Et ex-pe-cto
 re-sur-re-cti-o-nem re-sur-re-cti-o-nem mor-tu-o-rum et vi-tan-tem
 tu-ris sae-cu-li A-men, A-men A-men A-men A-men A-men.

Sanctus

San-ctus San-ctus San-ctus San-ctus Do-mi-nus De-us Sa-ba-oth
 Ple-ni sunt cae-li et ter --- ra glo-ri-a tu-a Ho-san-na in ex-cel-sis in ex-cel-sis
 Be-ne-di-c-tus qui ve- --- nit in no-mi-ne
 Do-mi-ni in no-mi-ne Do-mi-ni Ho-san-na in -- ex-cel-sis
 in -- ex-cel-sis Ho-san-na in ex-cel-sis Ho-san-na in ex-cel-sis in ex-cel-sis
 Agnus Dei
 sis in ex-cel --- sis.

Andante

A-gnus De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re re-re
no-bis Agnus De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re re-re no-bis
Agnus De-i qui tol-lis pec-ca-ta mun-di do-mi-na no-bis do-mi-na
no-bis pa-tri pa-tri.

Portune a Alphonse Rubino

Tenore

Missa em Si Bemol pelo Padre Jori' Inmaculada Imaculada

Nº 1

Handwritten musical score for Tenor, Nº 1. The music is in G-flat major (two flats) and 4/4 time. The lyrics are in Portuguese and Latin. The score consists of five staves of music with lyrics written below the notes.

Lyrics: *Ni---ri---e e le---i---son ri---ri---e e le---i---son*
son---ri---e e le---i---son chri---ste e le---i---son, Chri---ste e le---i---son,
chri---ste e le---i---son---ri---ri---e e le---i---son ri---ri---e e le---i---son ri---ri---e e
le---i---son. Gloria

Nº 2

Handwritten musical score for Tenor, Nº 2. The music is in G-flat major (two flats) and 4/4 time. The lyrics are in Latin. The score consists of five staves of music with lyrics written below the notes. The piece is marked "Credo" and "Moderato".

Lyrics: *Et in terra pacho-mi-nibus be-ne-vo-lun-ta-tis lau-da-mus*
be-ne-di-cimur-te. A-do-ra-mus-te glo-ri-fi-ca-mus-te
Je-su mi-ge-ni-te Je-su Chri-ste Do-mi-ne De-us, Agnus Dei Je-li-us Pa-tris Qui
tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis
San-ctus, Su-so-lus Do-mi-nus, Su-so-lus Altis-si-mus, Je-su Chri-ste. Cum san-cto Spi-ri-
tu, in glo-ri-a De-i Pa-tris. Amen A-men, A-men, A-men, A-men, A-
men. Credo Nº 2 Moderato
et ter-
ror,
Et in u-num Do-mi-num Je-su-m Chri-stum Je-li-um De-i

u--ni--ge-ni-tum. Et ex Patre natum ante omnia sae-cu-la
 De--um de De---o, lu--mende lu-mi-ne, De-um ve---rum de De-o
 ve-----ro. Ge-ni-tum non factum. con-substan-ti-a-lum Pa-tri: per quam omnia
 facta sunt. Qui pro-ster-nas homines et pro-pter no-stram salu-tem de-scen-dit de-
 cen-dit de coe---lis de coe---lis. *No 4*
 fi--xus Cru-ci--fi--xus e--ti-am pro--mo-bis: sub Pon-ti-o
 Pi-la--to pas--sus pa-sus, et se--pul--
 tus est. *No 6* et resur-re-xit ter-ti-a di--e, se-
 cum-dum scri-p-tu-ras. et ad--scendit in coe-lum. Be-ni-dict ad
 dex-teram Pa-tris et i-te-ran-venturus est cum glo-ri-a ju-dica-re vi-vos
 vi-vos et mor-tu-os cujus re-gni non e-rit fi-nis *No 7* et
 in Spi-ri-tum san-ctum, Do-mi-num, et vi-vi-fi-can-tem:

No 6

et con-glori-fi-ca-tur: qui lo-cu-tus est per pro-phe-tas. Et u-nam san-ctam catho-li-
cam et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-num bap-tis-ma in re-mis-si-
o-nem pec-ca-to-rum.

Et ex-pe-cto re-sur-re-cti-
o-nem re-sur-re-cti-
o-nem mor-tu-
rum. Et vi-tam ven-tu-ri
se-cu-li A-men, A-men, A-men, A-men, A-men, A-men.

Sanctus

No 9

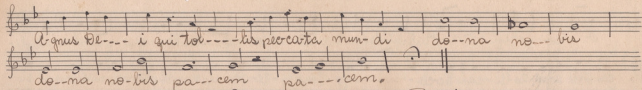
San-ctus San-ctus San-ctus San-ctus Do-minus De-us A-ba-pa-ter. Qui se-des
coe-li et ter-rae Glo-ri-a tu-
sis. Ho-san-na in ex-cel-sis in ex-cel-
sis. Ho-san-na in ex-cel-sis

in ex-cel-sis in ex-cel-sis in ex-cel-sis Ho-san-na in ex-cel-sis.
in ex-cel-sis in ex-cel-sis.

Agnus Dei

qui tol-lis pec-ca-ta mun-di mi-se-re-re no-
bis A-gnus De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis

Vire



Copia de Alexandre Ribeiro

Missa de celestio Padre José Francisco

Violino Condutor

Kyrie

Missa em Si b pelo Padre José Inácio Nunes Garcia

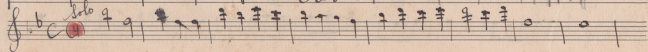
Nº 1

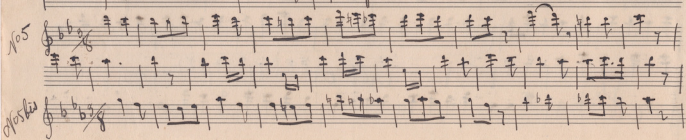
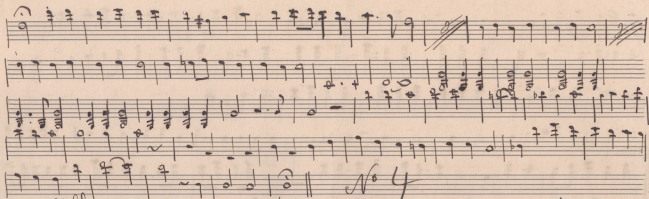


Nº 2



Nº 3





No 6 all. Andante

No 7 Andante

No 8 allegro

sanctus

No 9

Handwritten musical score on a single staff, featuring various musical notations and annotations. The score begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first measure is marked with a red circle and the number 34. The score includes several measures of music, with some measures marked with a red circle and the number 34. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style. The first measure is marked with a red circle and the number 34. The score includes several measures of music, with some measures marked with a red circle and the number 34. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style.

Benedictus

Allegro

No 11

Copia de A. Ribeiro

Violoncello
Kyrie

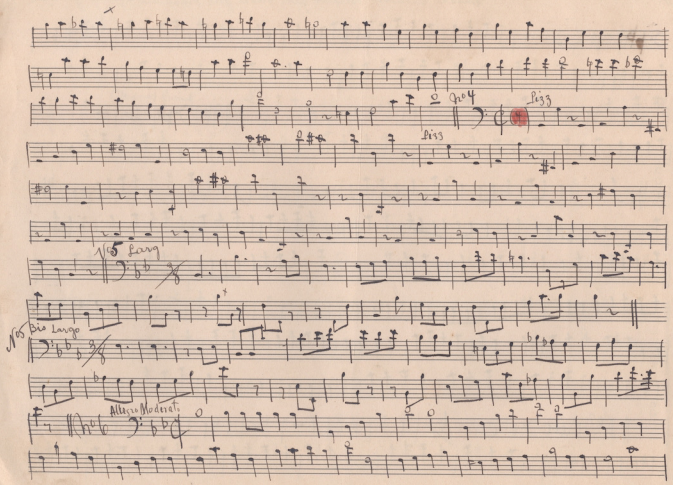
Missa em si Bemol pelo Padre José Innocencio Gomes Garcia

Handwritten musical score for Violoncello, Kyrie. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). A section of the score is marked 'Andante con moto' in a smaller, slanted script. The score concludes with a double bar line and a final key signature change to two flats (B-flat and E-flat).

Allegretto Ritmo

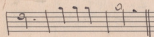
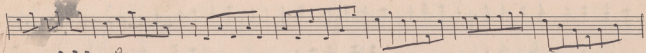
Handwritten musical score on ten staves. The notation includes various notes, rests, and accidentals. Key markings include:

- Staff 1: A small 'x' above the first measure.
- Staff 3: A red circle in the third measure, with 'No 4' written above it and 'Pizz' written below it.
- Staff 4: 'Pizz' written below the first measure.
- Staff 6: 'No 5 Larg' written above the first measure.
- Staff 7: 'Pizz Largo' written above the first measure.
- Staff 8: 'Allegro Moderato' written above the first measure.

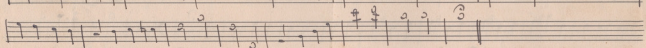
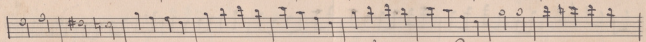
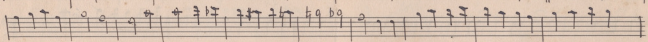
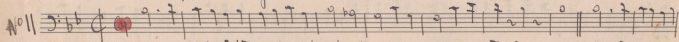


Handwritten musical score on ten staves. The notation includes various notes, rests, and accidentals. Key features include:

- Staff 2:** A measure with a whole note and a sharp sign is marked with a circled "2".
- Staff 3:** A measure with a whole note and a sharp sign is marked with a circled "2".
- Staff 4:** A measure with a whole note and a sharp sign is marked with a circled "2".
- Staff 5:** A measure with a whole note and a sharp sign is marked with a circled "2".
- Staff 6:** A measure with a whole note and a sharp sign is marked with a circled "2".
- Staff 7:** A measure with a whole note and a sharp sign is marked with a circled "2".
- Staff 8:** A measure with a whole note and a sharp sign is marked with a circled "2".
- Staff 9:** A measure with a whole note and a sharp sign is marked with a circled "2".
- Staff 10:** A measure with a whole note and a sharp sign is marked with a circled "2".



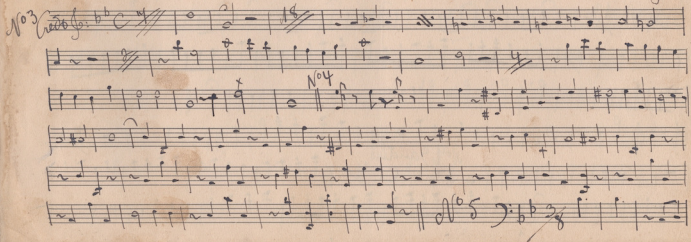
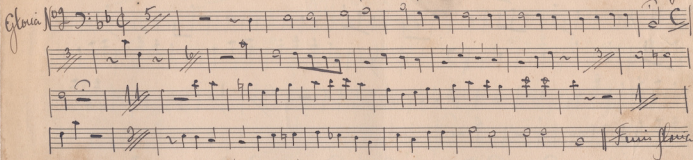
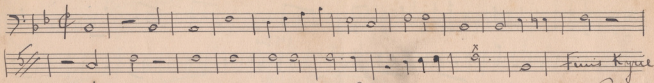
Agnus Dei

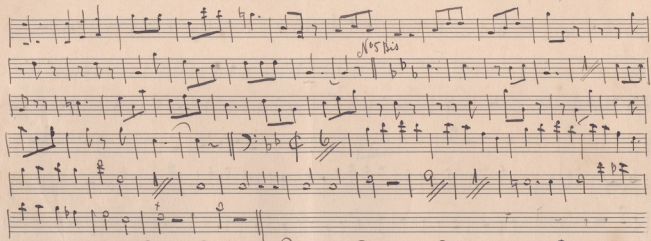


Alexandre Ribeiro

Contrabaixo

Música em Si Bemol pelo Padre José Maurício Nunes Garcia





No. 7

Handwritten musical score for No. 7, consisting of five staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat). The score is written in a cursive, handwritten style.

No. 9

Handwritten musical score for No. 9, consisting of three staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat). The score is written in a cursive, handwritten style.

gandius

Benedictus

No 10

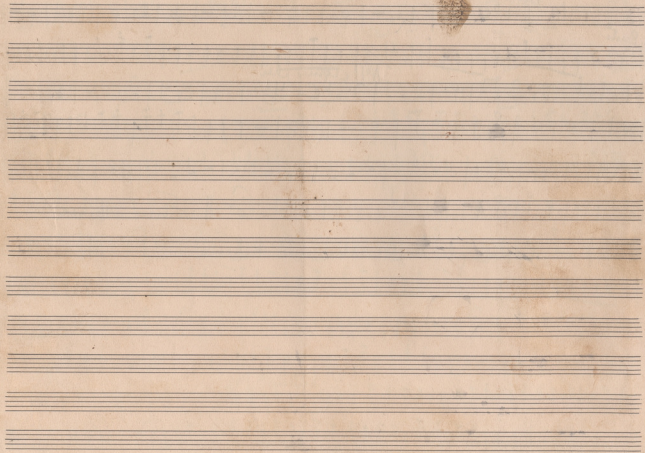
Prato

No 11

Agnus Dei

Fine Missa

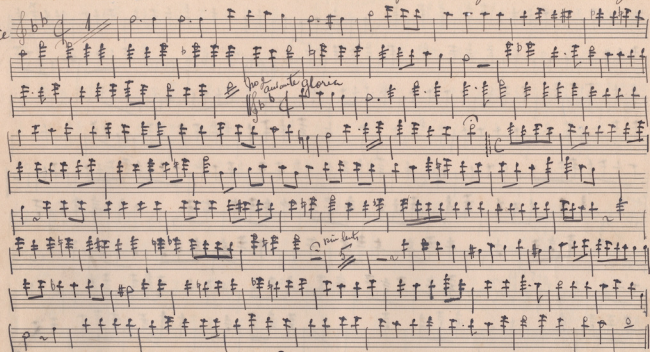
Copiado pelo sr. Alexandre Ribeiro



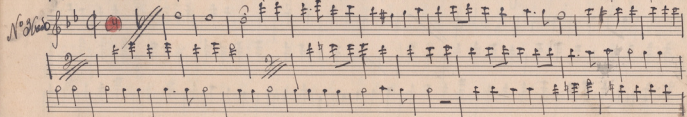
Flauta (Abx. Rebis)

Musica em Si Bemol pelo Padre Jose' Innocencio Nunes Garcia

Nº 1
Kyrie



Nº 2



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a style that appears to be a personal or working draft, with some markings that are not standard musical notation. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a style that appears to be a personal or working draft, with some markings that are not standard musical notation.

No 5

No 5

No 6

No 8 Ausante
p.
Segue no 8 Allegro

No 9 Sanctus
Negintha
Benedictus No 10
Rupl.
Allegro

N^o 11 *Agnus Dei*
Andante

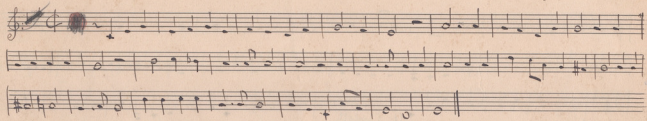


Copia de Alexandre Ribeiros

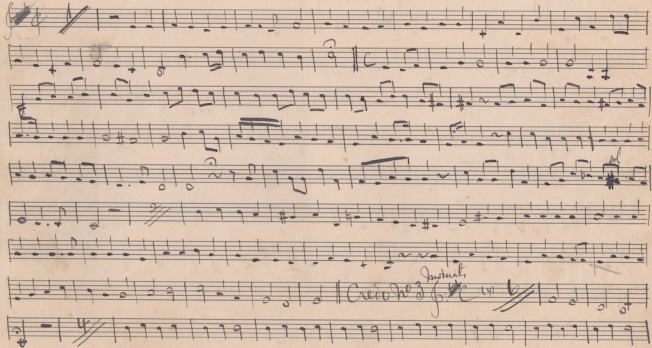
Blairio si bemol

Musica em Li. Bemol pelo Padre Jos. Mauricio Nunes Garcia

Nº 1



Nº 2



Cópia de Alexandre Ribeiro

Introdução

Credo Nº 3

104

Handwritten musical score on ten staves. The notation includes various notes, rests, and accidentals. Key annotations include:

- Staff 4:** A red circle highlights a measure, with the handwritten note "No 4 Carretto" written above it.
- Staff 7:** A double bar line is present, with the handwritten note "No 5 fin" written to the left of the staff.
- Staff 8:** A double bar line is present, with the handwritten note "No 6 allegro moderato" written above it.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and clefs. The score is divided into sections by double bar lines and includes tempo markings.

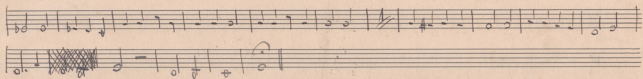
Section 1 (Staves 1-4):
No 7 *Andante*
Key signature: one sharp (F#).
Tempo: *Andante*.

Section 2 (Staves 5-8):
No 8 *allegro*
Key signature: one sharp (F#).
Tempo: *allegro*.

Section 3 (Staves 9-10):
No 9
Key signature: one sharp (F#).
Tempo: *allegro*.

Section 4 (Staves 11-14):
No 10 *Benedictus*
Key signature: one sharp (F#).
Tempo: *Benedictus*.

Section 5 (Staves 15-18):
No 11 *Agnus Dei*
Key signature: one sharp (F#).
Tempo: *Agnus Dei*.



Saxophone

Missa em si bemol pelo P.^o José Mauricio Nunes Garcia

Handwritten musical score for Saxophone, featuring staves with notes, rests, and section markers for Gloria and Credo. The score is written in C major and common time. The first section is the Gloria, which begins with a double bar line and a 'Gloria' marking. The second section is the Credo, which begins with a double bar line and a 'Credo' marking. The score includes various musical notations such as eighth notes, quarter notes, and rests. The final line of the score is heavily crossed out with a thick black line.

VIRE

